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CORNELIA BY HENRY GOLDEN DEARTH

ACCESSIONS AND NOTES

ELECTION OF A TRUSTEE.—At the meeting of the Board of Trustees held on Monday, June 14th, Charles W. Gould was elected a Trustee of the Museum, to fill a vacancy in the Class of 1917.

MEMBERSHIP.—At the meeting of the Board of Trustees held on Monday, June 14th, Mrs. Henry Osborn Taylor was elected a Fellow in Perpetuity in recognition of her recent gift of Japanese prints in memory of her brother, Samuel Isham, one whose help and sympathy were ever at the service of the Museum.

The following were elected annual members:

PHILIP A. CORELL
RICHARD EDERHEIMER
JOEL FEDOR
MISS FLORENCE L. POND
LAMBERT SUYDAM, JR.

AMERICAN PAINTINGS.—Three pictures by American artists have been recently acquired, and two of them are now shown in the Room of Recent Accessions. Hanging in the center is a painting by Cecilia

Beaux called Ernesta.¹ It is a full-length picture of a girl in white seated on a white sofa before a table on which are flowers. Back of her is a mirror. The painting is remarkable for the skilful handling of the whites of the costume and sofa and for the expression of animation and the charm of youth which the painter has succeeded in catching. The art of Cecilia Beaux has been hitherto unrepresented in the Museum. Ernesta is purchased out of the Hearn Fund and will be exhibited later in Gallery 13.

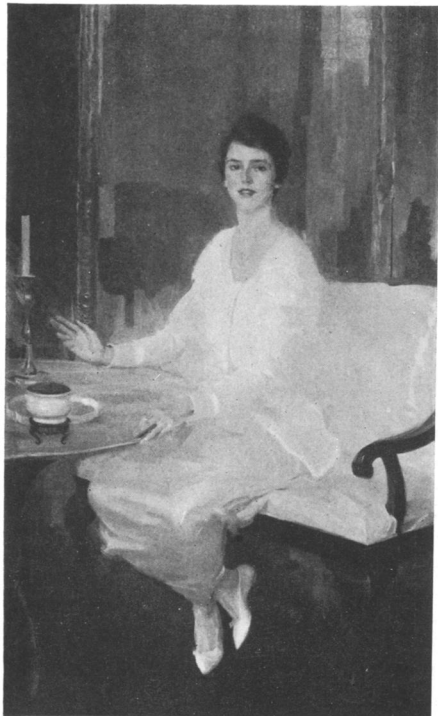
Cornelia² by Henry Golden Dearth has also been acquired out of the Hearn Fund. According to the terms of the Hearn gift, it is possible to exchange any picture in the collection for a more desirable example by the same artist. This provision was taken advantage of in the acquisition of Cornelia. Mr. Dearth's picture, Boulogne Harbor, formerly in the Hearn Collection, was returned to the artist as a partial exchange for this painting. Boulogne Harbor was painted several years ago, and being

¹Canvas: H. 71 $\frac{3}{4}$ in.; W. 48 $\frac{3}{8}$ in.

²Canvas: H. 25 $\frac{3}{8}$ in.; W. 31 $\frac{7}{8}$ in.

somewhat in the nature of a sketch, was not satisfactory to Mr. Dearth as representative of his art, particularly in the light of his recent rapid development and the greater distinction of his late work. In the opinion of those familiar with these facts, Cornelia is peculiarly suitable in the Museum collection.

It is the picture of a young girl wearing a pink coat and a straw hat trimmed with



ERNESTA BY CECILIA BEAUX

flowers, who sits with hands crossed in her lap. Against the white wall back of her hangs a Japanese print and on a table in front of it stands an Italian drug pot. These articles and the books in leather bindings on the stand at the right show Mr. Dearth's remarkable skill in the painting of still life. In all that he does, the fact is apparent that he has a wide and exquisite appreciation of primitive arts and an unerring sense of quality. His manner of handling paint gives to his surfaces a beauty akin to that which one finds in precious

things of other ages—early illuminations, Renaissance embroideries, or Oriental paintings—and he delights in putting these things in his pictures, sometimes as their principal motives and sometimes as in our work, where they appear as accessories.

In addition to these two paintings the Portrait of Felix Adler¹ by Douglas Volk, which was shown at the last exhibition of the National Academy of Design, has been purchased and may be seen at the exhibition of paintings in the Municipal Art Gallery at the Washington Irving High School, where it has been lent for the summer.

B. B.

SAINT JOHN AND SAINT LAWRENCE BY BERNARDINO JACOPI OF TREVIGLIO, CALLED BUTINONE.—At the sale of the Blakeslee Collection last April, the Museum purchased this painting² by Butinone. It is apparently the right-hand shutter of a triptych of which the other parts are unknown. The work has been ascribed at various times to Macrino d'Alba, Defendente Daferrari, and other artists; but since the appearance of an article on Butinone and Zenale by Herbert Cook in the Burlington Magazine in 1904 in which our panel was ascribed to Butinone, this attribution has been generally accepted.

The saints are shown standing against a strip of dark silk. Saint John, in a dark green tunic and a red cloak, holds in his right hand a chalice, and in his left an open book inscribed: IN PRINCIPIO ERAT VERBUM ET VERBUM ERAT. At his feet is the eagle. Saint Lawrence, in a deacon's vestment—white alb and a dalmatic of cloth-of-gold—carries the palm branch of martyrdom and the gridiron.

Butinone was a Lombard artist who worked from about the middle of the fifteenth century up to 1507. The dates of his birth and death are not known. His paintings show the influence of the study of Mantegna. Herbert Cook in his article in the Burlington sums up Butinone's importance in these words: "He cannot be called an artist of much charm, but in his own austere way he is impressive and as

¹Canvas: H. 29½ in.; W. 22 in.

²Panel: H. 48½ in.; W. 19½ in.



SAINT JOHN AND SAINT LAWRENCE
BY BERNARDINO JACOPI, CALLED BUTINONE

an exponent of the severer ideals of Paduan art he takes rank among the Lombard painters next after Vincenzo Foppa."

The Museum has not hitherto owned any example of Lombard art before the Leonardesque period. B. B.

LOAN EXHIBITION IN THE BRONX.—The Bronx Society of Arts and Sciences last winter asked the Museum to lend a selection of pictures for a summer exhibition, which request the Trustees granted. The exhibition is installed in the Lorillard Mansion in Bronx Park, the building in which the Bronx Society of Arts and Sciences has had its headquarters since 1908.

The house is a great stone mansion erected about the middle of the nineteenth century on the tract of land which was acquired by Pierre Lorillard early in the century. In the gorge of the Bronx River, not far from the mansion, the Lorillards built a snuff-mill. This mill, which is said to be haunted, is still standing. All this property was taken over by the City for Bronx Park and the mansion was for a time used as a police station.

Recently the building has been placed in the care of the Botanical Garden and, by permission of the Managers of the Garden, the Bronx Society has arranged a gallery on the second floor for the exhibition of paintings. The room is about sixty feet long and eighteen feet wide. Apparently, two rooms have been turned into one; for on one long wall there are two fireplaces and four windows, while the opposite wall is broken by threedoors. It is difficult to exhibit pictures properly in a room having walls with this arrangement, but an effort has been made to select works which will show to the best advantage.

The twenty-one paintings chosen are all by American artists and include Carmencita by William M. Chase; Venice by Samuel Colman; The Spinners by Walter Gay; Jerusalem the Golden by Thomas Hovenden; Aurora by Will H. Low; On the Old Sod by William Magrath; Evening on the Harlem River by Arthur Parton; My Bunkie by Charles Schreyvogel; The Bridal Procession by C. Y. Turner; landscapes by Albert Bierstadt, Asher B.

Durand, David Johnson, and John F. Kensett; and marines by A. T. Bricher and J. C. Nicoll.

The Lorillard Mansion is open free daily from 1 to 5 P. M. It is reached by the Third Avenue elevated trains from the Bronx Park station or by trolley from the subway at West Farms. F. N. L.

CHANGES IN THE GALLERIES.—Galleries D 10, 11, and 12 have been closed temporarily, for purposes of reconstruction in connection with the new addition, Wing J. The objects exhibited in these galleries—the classical marbles and bronzes, and the Boscoreale frescoes—have therefore had to find accommodation elsewhere. The bronzes have been moved to C 18, 20, the former gallery of Roman casts, which are withdrawn from exhibition for the time being. The sculptures, with a few exceptions, have been placed in the Fifth Avenue Entrance Hall and in the Library corridor (D 14). No appropriate room could be found to display the Boscoreale frescoes. It is hoped, however, to replace these in their former gallery (D 10) in the autumn; the bronzes and sculptures, on the other hand, will have to remain in their present quarters for some time to come, until their final installation in Wing J.

BOOKS ON THE ALTMAN COLLECTION.—As the result of coöperation between The New York Public Library and the Museum, an annotated list of books on the Altman Collection has been published. The list was originally prepared by the Cataloguing Office of the Circulation Department of the Library. It was revised and annotated by the Chief of the Art and Prints Division of the Library, and by the Librarian of the Museum. It appeared first in the May issue of Branch Library News, from which it was reprinted for distribution both at the Library and at the Museum.

As this pamphlet announces, it is "a list of books for those who wish to increase their enjoyment of the Altman Collection . . . and for any others who desire to read about the artists, schools, and objects of art in that collection." It is not exhaustive, but includes a few of the best

works on the classes of objects of art found in the collection—painting, sculpture, goldsmiths' work, enamels, Chinese porcelain, furniture, tapestries, and rugs. With only two exceptions, these may be consulted in the Library of the Museum.

NEW FLOOR PLANS.—On page 157 is reproduced an example of the new floor plans which have been placed in frames on the walls of the different rooms of the Museum, wherever space has been found available. These differ from earlier floor

plans both in including the most recent addition to the building now occupied (Wing H), and in the complete index to the collections which has been printed with the plans themselves. Thus they become comprehensive guides to the collections themselves as well as to the location of the rooms. For example, if a visitor becomes interested in the enamels in the Altman Collection and desires to see what other enamels the Museum possesses, he may turn to the plan and find out the different galleries in which enamels have been placed.

LIST OF ACCESSIONS

JUNE, 1915

CLASS	OBJECT	SOURCE
CERAMICS	†Rhages bowl, about ninth century; Rhages bowl, twelfth century, Persian	Purchase
	†Tile, twelfth or thirteenth century; plate, seventeenth century—Persian	Purchase.
	†Two Bokhara plates and a Koubatcha plate, Persian, seventeenth century	Purchase.
	†Bottle, plate, and Bokhara plate, Persian, seventeenth century	Purchase.
PAINTINGS	*Portrait of Dr. Felix Adler, by Douglas Volk	Purchase.
	†Cornelia, by Henry Golden Dearth	Purchase
	†Ernesta, by Cecilia Beaux	Purchase.
TEXTILES	†Brocade, Asia Minor, sixteenth century; brocade and brocatel, Persian, seventeenth century	Purchase.
COSTUMES	†Hat, French, about 1870	Gift of Dr. George T. Jackson.

LIST OF LOANS

JUNE, 1915

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	Ushabti figure, faience, Saite period	Lent by Walter Alfred Roselle.
(Eighth Egyptian Room)	Pair of Maximilian greaves and sollerets, about 1520—German	Lent by Dr. Bashford Dean.
ARMS AND ARMOR	Two shields, Indian, nineteenth century	Lent by Dr. Bashford Dean.
(Wing H, Room 9)		

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).